

# **NORMATIVE VALUE SYSTEMS AS PORTRAYED BY VNM SWAARTBOOI AND V MAGADLA**

by  
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## **DECLARATION**

I declare that:

### **NORMATIVE VALUE SYSTEMS AS PORTRAYED BY VNM SWAARTBOOI AND V MAGADLA**

is my own work and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references and that this research project was not previously submitted for a degree at another university.

**SIGNATURE** : \_\_\_\_\_

**DATE** : \_\_\_\_\_

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# **CHAPTER ONE**

## **INTRODUCTION**

### **1.1 INTRODUCTION**

This study will focus on norms and value systems as portrayed by two female Xhosa writers. It comprises five chapters, showing advantages and disadvantages of normative value systems.

### **1.2 AIM OF STUDY**

The aim of this study is to show how normative value systems are represented by two female Xhosa female writers. It also aims to show the effects of these systems on women.

### **1.3 METHODOLOGY**

#### **1.3.1 Method of research**

The method of research will be based on survey of Xhosa literature focusing on the following two books, Inzol 'enkundleni, by V. Magadla and UMandisa by V.N.M. Swaartboo. Relevant Xhosa literary texts and other reference sources will be utilized.

#### **1.3.2 Method of approach**

The feminist perspectives of Julia Kristeva and Luce Irigaray will be used, as both writers are convinced that the situation for women has to be improved drastically. Gender relations in African society need radical transformations. Feminism, womanism and African womanism will be used as sources of information for this research since focus is on the African women's situation.

## **1.4 DEFINITIONS**

### **1.4.1 Gender**

Goodman (1996:viii) in Literature and Gender defines gender as ways of seeing and representing people and situations based on sex difference. By contrast sex is a biological category: female or male.

She also says:

“Gender is a social or cultural category influenced by stereotypes about female and male behaviour that exists in our attitude and beliefs. Such beliefs are said to be ‘culturally produced or constructed’”.

### **1.4.2 Sexuality**

According to Goodman, the term sexuality refers to the realm of sexual orientation as heterosexual, bisexual or homosexual.

### **1.4.3 Feminism**

Feminism is the political label indicating support for the aims of the new women’s movement which emerged in the late 1960’s.

### **1.4.4 Values**

Values are general guidelines for behaviour and reflect what society regards as desirable. For example, learners are not allowed to smoke, drink liquor, steal and fight at school or even at home.

#### **1.4.5 Norms**

Norms are guidelines that direct the conduct of the members of a society. They direct acceptable behaviour in particular situations and are enforced through actions that indicate the approval or disapproval of the members of the group. For example, the school principal may show disapproval by reprimanding a pupil who has willfully damaged a school textbook. Also you may be rewarded by your father your father for protected the family in his absence. Norms are specific guidelines that regulate behaviour.

#### **1.4.6 Psychoanalysis**

According to Freud (1986:185) in Essentials of Psychoanalysis, psychoanalysis is apart of the mental science of psychology. It is also described as the depth of psychology.

#### **1.4.7 Socialization**

Socialization is the process of learning the rules and guidelines of the culture of a society. For example, learning culture at school is called socialization. Firstly, it takes place at home. For instance what is not accepted at home is also not accepted at school. Do not pretend to be a good child at home while at school you are a troublemaker.

#### **1.4.8 Power**

Cunnungham *et al* (1998:348) define the word 'power' derives from Latin *potere*, which means "to be able". In this sense "I can" is the essence of power. I can do something rather than being at the mercy of other forces. I can produce an on something or someone else.



#### **1.4.9 Patriarchy**

Patriarchy is a social system in which structural differences in privilege power and authority are vested in masculinity and the cultural, economic or social positions of men. Women are by definition excluded from positions of power and authority except where that power and authority works to support individual men or social system as a whole.

#### **1.4.10 Housewife**

Oakley (1974:1) in Housewife defines housewife as a woman. A housewife does housework. 'House' and 'wife' establish the connections between womanhood, marriage and the dwelling place of family groups. A housewife is the person, other than a domestic servant, who is responsible for most of the household duties.

### **1.5 SCOPE OF THE STUDY**

This study will focus on UMandisa (1934) by V.N.M. Swaartbooi and Inzol 'enkundleni (1990) by V. Magadla.

The five chapters are as follows:

Chapter One comprises of an introduction dealing with the aim of the study, scope of study, methodology, definition of concepts and biographical sketch of the two authors researched.

Chapter Two deals with gender roles and relations under patriarchy, focusing on:

- (a) What is expected of women in Xhosa society;
- (b) What is expected of men in Xhosa society.

Chapter Three will be dealing with the examination and representation of females as portrayed by female authors, using the feminist theory and women's rights.

Chapter Four will be dealing with the portrayal of the children in the texts, looking at how the main characters have been portrayed by the writers.

Chapter Five is the concluding chapter which will focus on the critical value of the research and also cover the limitation and critical overviews of the study. Future research options will also be highlighted.

## **1.6 MOTIVATION OF STUDY**

From the two books, it can be learnt that it is not always possible for a person to win a struggle. This study shows that after darkness there is light. It also encourages women to stand up and fight for their rights. To change new generations, changes need to be made. Attributes that are traditionally associated with women such as empathy, nurturing and caring can also be learned by men.

## **1.7 LIMITATIONS AND CRITICAL OVERVIEW**

Normative value systems should not die but rather they should be preserved in African culture. Changes and progression need to take place in order to enable democratic participation of women in cultural tradition. In order for these changes to take place, both women and men need to re-assess their place in society in order for democracy to be included in cultural tradition.

## **1.8 SUMMARY**

This chapter foreshow us what this study is about. All concepts in this chapter link with the chapters that are going to follow. From Chapter Two up to Chapter Five, we will use these concepts. Writers that are mentioned in Chapter One will appear in the other chapters.

## **CHAPTER TWO**

### **GENDER ROLES AND RELATIONS UNDER PATRIARCHY, FOCUSING ON WHAT IS EXPECTED OF WOMEN AND MEN IN XHOSA SOCIETY**

#### **2.1 INTRODUCTION**

The Xhosa nation has a paradoxical history of a deep rooted patriarchal tradition. The lack of care, fierce attack of missionary influence on African cultural life destroyed everything of education and westernization on the traditional social fabric as well as impact of economic deprivation on the entire Xhosa nation.

The unsympathetic capital system as well as the aforementioned forces made severe in-roads on how the Xhosas perceived themselves and viewing them among other things the role of women and the role of men in this changing milieu.

Neethling (1979:246) explains that the woman's role in this regard stems from her role as an educator and an instructor of children. He further feels that men could not stand the "folklores" (iintsomi) because they appeared to be insignificant. Men also realized that consciously or unconsciously women used "folklores" (iintsomi) to draw attention to certain social inequities.

This chapter will deal specifically with methodology focusing on what is expected of men and women in terms of gender roles under patriarchy. Feminism, womanism and African womanism will be the basis of this study.

#### **2.2 FEMINISM**

Jardine and Smith (1989:1) say:

"Feminism is a socio-political reality, a struggle, a commitment by women. It includes those

experiences as its material and its energy, producing knowledge of it for actions and for change”.

The above statement can be seen as true because in UMandisa by V.N.M. Swaartbooï we see commitment by women on Page 4, when Mamarha says:

*“Umntwana wam utshile lilanga, MamNzothwa, uze umkhawulezele ngento eselwayo. Akayikuthanda kutya konke, sekushushu kangakanje ndiyamazi”.*

“My son has been burnt by the sun, MamNzothwa. Make him something to drink quickly. He will not like food at all, in such hot weather, I know him”.

In response, MamNzothwa says:

*“Bendise ndiyilungisile yonke into, mama. Andiyi kuba sakhathazeka nganto akubuya, nentloya, eyona nto ayithanda kakhulu xa kunje iseyilungile”.*

“I prepared everything, mother. I will not bother about anything when he is back, even intloya the thing he likes the most in this weather, is ready”.

From the above conversation we can see that both MamCirha and MamNzothwa are committed, because they worry about MamNzothwa’s husband. This shows us the expectations of women in Xhosa society. From the text we also see what is expected of men in Xhosa society, because on Page 4 of the book UMandisa by Swaartbooï we hear a conversation between Mamcirha and MamNzothwa. Mamcirha says:

*“Bethu, uphi kakade uNkululeko, kweli langa lishushu kangaka? Ngaba engabuyi nje, usasebenza?”*

“Where is Nkululeko in such hot sun? Is he working?”

What is the reason for not coming back, is he still working?

MamNzothwa replies:

*“Ebesemasimini. Ngoku ndibona ngathi uzikhulule iinkabi. Ndicinga ukuba uza kubuya msinya”.*

“He was in the ploughing fields, I see now he has loosened the oxen. I think he will be home soon”.

From the above conversation we see what is expected of men in Xhosa society, because Nkululeko was working in the ploughing fields with the oxen.

We also see that women are committed to the nurturing of their families because in UMandisa (1934:4) by Swaartbooi, we hear MamNzothwa saying:

*“Kutheni na engabonakali ebuya nje? Ndimgqibele ehamba-hamba ngakwesiya siwana sisezantsi kwentsimi. Mandikhe ndiye kukhangela ukuba uphi na. Ndisuke ndafana ndaxakwa. Kuba sekumzuzu iye yasithela inkwenkwe le ebesebenza nayo”.*

“Why don’t I see him coming? The last time I saw him, he was walking up and down at the bottom part of the fields. Let me go and look where he is. I am becoming worried because it is a while since I saw the boy who he works with”.

Here we can see that MamNzothwa is the nurturer of her family because she is worried about her husband who does not come home from work. She even made means to go and look where he is.

Because of norms and values in Xhosa society, MamCirha gave a name for MamNzothwa's child. The child's nickname was Nhose and MamCirha named her Mandisa. MamCirha was MamNzothwa's mother-in-law. MamCirha says on Page 4:

“Umzukulwana wam ndifuna abe nguMandisa igama lakhe,  
mntwana wam”.

“I want my grandchild to be called Mandisa, my child”.

The writer further says:

“UMolokozana lo wayemhlonele kakhulu unina,  
emthanda”.

“The daughter-in-law respected her mother, and she loved  
her”.

MamNzothwa accepted the name given to her child, but because of change she also told her mother-in-law that the child should also be given an English name so that the teachers will not struggle when calling her. MamCirha said that it would be MamNzothwa's duty to give the child an English name.

In Vuyiswa Magadla's book, *Inzol' enkundleni* (1990:1), we can see the struggle of women and the domination by men, because on Page 1 the writer says:

“UPhumezo wabona kuyimfuneko ukuba awele imilambo enamagama unyana wakhe, njengoko wayengazange alifumane elo thuba ngexa wayesenza ibanga lematric”.

“Phumezo saw it was useful for his son to cross rivers with names, since he did not get that chance when he was doing matric”.

From the above statement, we are not told about the mother of the child. It is only the father who is taking a decision that the child must cross rivers with names.

The writer further says:

“Kwakunyanzelekile ke ngoko ngokwezimvo zikayise ukuba aphume unyana wakhe ukuze avuleke ingqondo”.

“It was compulsory though because of the father’s opinion that his son had to go out so that his mind be broadened”.

We are told that it was compulsory because of his father’s opinions, never mind what the mother thinks, about their son going to broaden his mind. Also according to the values of Xhosa society the son belongs to the father, not to the mother.

Feminism is a socio-political reality because as we see in Magadla’s book on Page 4 when Zakhele impregnated Puseletso, he became frightened of his father not his mother, because according to patriarchal system the man is the head of his house.

The writer says:



“Kwathi kunyaka wesine efundisa ibanga lesihlanu uZakhele wathandana negqiyazana lakwa Motaung kwilali yase Tsepisong, ekwathi besenyanga ntathu bethandana nale ntwazana yazibika ukuba inzima. Watyhwatyhwa kwalo uZakhele esoyika umsindo kayise”.

“Within four years of his teaching standard five Zakhele fell in love with a Motaung girl from Tsepisong, then within three months of their love she told him that she was pregnant. He was very scared of his father’s anger”.

The writer further says:

“Kuba nangona wayemthanda uPuseletso lowo engaboni gxeke nasekuzimanyeni naye ngeqhina lo mtshato, wayengayithandi indlela eyayiza kuqhubeka ngayo loo nyewe. Uninzi lwabantu lwaluza kucinga ukuba unyuka nengalo nje kuba sekonakele”.

“Even though he loved Puseletso and sees no stumbling block in marrying her, he did not like the way it was going to be done. Most people would think that he was marrying her because she is already pregnant”.

According to normative value systems of a Xhosa society, it is a taboo to first impregnate a girl then marry her. The girl must not get pregnant while she is still at home, unmarried. This is true because we now see Zakhele being scared of his father when Puseletso fell pregnant. He was also thinking of the community at large.

Even his father told Zakhele to pay for the damage he caused, and that he was not forced to marry Puseletso. He also told him about purity and holiness of marriage.

When Zakhele went to his mother, she told him to do what the father had said: to pay lobola to the girl's parents. If he feels that he still loves the girl truly he could marry afterwards, not then.

Puseletso, being a Sotho girl, did not believe in Xhosa values because on Page 7 of Magadla's book, the writer says:

*“UPuseletso walila kalusizi akuxelelwa nguZakhele  
ngesigqibo sabazali bakhe yena Zakhele”.*

“Puseletso cried sadly when she was told by Zakhele  
about the decision taken by his parents”.

From the above statement we can see that females were oppressed by males because all those values were orchestrated by males not females. We can see when Zakhele went to his mother for advice, she did not oppose her husband's idea, instead she said “do what your father told you to do”.

Puseletso is the victim of the situation, because Zakhele promised to marry her, but now he cannot marry her because of norms and values of his society. This in turn had an effect on Zakhele's life, because he got lonely, whenever he visited Puseletso she cried until it was time for him to go back. The writer says on Page 7:

*“Wayelilolo kuba wayesithi akundwendwela  
isithandwa sakhe uPuseletso amgalele  
ngeenyembezi. Wayelila kude kufike lixesha lokuba  
bohlukane bengakhange bancokole ndaba  
zonwabisayo kubo bobabini”.*

Cosslett, Easton and Summerfield (1996), in Woman, Power and Resistance, say:

“Men’s power over women is seen to rest on the culturally developed ability of the male ego to have power over the female ego”.

The above statement is shown in UMandisa on Page 7 when the writer says:

*“Wayeqonde kakuhle ukuba loo mzi awusayi kuhleleleka nganto, kuba wayowushiya nendoda yamadoda – isigebenga somsebenzi, nowaluphi na uhlobo”.*

“He knew it clearly that this house would not be undermined, because he left it with a man of men, the giant of any kind of work”.

From the above statement we see that even though MamCirha was there being a mother of that family, the only person her husband trusted to look after the house was his son Nkululeko, never mind his wife. Therefore Nkululeko was given power over his mother by his father.

The writer further says:

*“Kuthe nasekuswelekeni kwakhe, wabashiya abantwana bakhe, kwakunye nenkosikazi yakhe ngentliziyo ekhululekileyo kanye, kuba wayesebenze kusakhanya”.*

“During the time of his death, he left his children and his wife with a willing heart, because he worked early before the darkness came”.

The above statement tells us that Bhalindlela worked early for his family. She does not tell us about the work of his wife, seemingly the wife has done nothing. Only the man worked for the family. According to culture in Xhosa society, the men are the heads of their houses. So whatever that is good is always done by them not the females. But in Swaartbooi's book we see change, because on Page 7 the writer says:

*"Nanko uMamNzothwa eququzela phakhathi kwaloo mzi sesiwuchazile. Yonke into ijonge yena, njengokuba kungekho mantombazana".*

"There's MamNzothwa busy in that house. Everything depends on her, since there are no girls".

From the above statement we see change because even MamNzothwa, a female, is mentioned as a busy woman who sees that everything in the house is in order.

In this text we are told about the expectations of men in Xhosa society. The writer says on Page 8:

*"Oonyana bakhe babeqala ngowasebuhlanti umsebenzi Nasemasimini babesebenza into eneenkozo."*

"His sons start with kraal work. Even at the fields they made money".

The writer also tells us on Page 8 that these boys also did housework. They even did it more often than girls.

*"Kanti nowendlu babewazi okwenene, begqitha into eninzi yamantombazana".*

Even the house work they know well more than many girls.

Men's power over women is seen to rest on the culturally developed ability of the male ego to have power over female ego. This is true because we see this in Magadla's book (1990:48) after the death of Zakhele who had two sons. His wife Puseletso had one son, Bhaso, out of marriage and Sithonga within their marriage. They are of the same father. The following is a conversation between Bhaso and Sithonga:

*"Bhaso : Okokuqala ndithanda ukwazi unobangela wokuxhelwa kwengakaya yona inkabi yegusha ndingekho ndingakhange ndaziswe mntu.*

*"Bhaso : Firstly I'd like to know the reason why you slaughtered a ram without my consent?"*

*"Sithonga : Akukho mfuneko yokuba ndichazele wena ngenkqubo yeli khaya, ndenze umsebenzi wam kwaye andilindele mibuzo ivela kuwe okanye, nakubani na ngaphaya koko".*

*"Sithonga : There is no need for me to tell you about anything in the house, I am just doing my work and I don't expect any question from you or anybody".*

From the above conversation we can see that Sithonga had no respect for his mother with whom he stayed, because his mother wrote a letter to his brother Bhaso telling him about the things he is doing in the house. Sithonga used his powers over his mother because he is a man, so he cannot be ruled by a female. Also he did not want to recognize Bhaso since he was born out of wedlock.

## 2.3 WOMANISM

Womanism is a practice that looks at men as also exploited but in a different way from women. A womanist therefore is a Black feminist or feminist of colour committed to survival and wholeness of an entire people, male and female.

Chikwenye (1985:75) in The Dynamics of Contemporary Black Female Novel in English says:

“Black womanism is a philosophy that celebrates roots, the ideals of Black life, while giving a balanced presentation of Black womandom. It concerns itself as much with the Black sexual power tussle as with the world power structure that subjugates Blacks. Its ideal is for Black unity where every Black person has a modicum of power and so can be a “brother” or a “sister” or a “father” or a “mother” to the other”.

The above statement can be seen in Xhosa society where there are norms and value systems in terms of expectations from males and females. In Swaartbooi’s book on Page 4, the writer says:

*“Umolokazana lo wayemhlonenele unina emthanda”.*

“The daughter-in-law respected her mother and loved her”.

She further says:

*“Uphendule umolokazana wathi, Ndiyalithanda, mama, igama oliphe umntwana wam, uya kuphehlelelwa ngalo”.*

“The daughter-in-law said, I like the name you gave to my child mother, she will be baptized with it”.

From the above conversation we can see that there is a sense of respect and unity among this family, because the daughter-in-law calls her mother-in-law “mother” as if she is her biological mother.

In Magadla’s book Inzol’ enkundleni (1990:27), we see this unity again when the writer says:

*“Wathi efika kuMandaweni uZakhele evela kubikela uyise ngencwadi wafika intombi yaseMandaweni sel’ ibibitheka ingasakwazi nokuthetha”.*

“When Zakhele got to Mandaweni, coming from his father to tell him about the news in a letter, he found Mandaweni grieving deeply and as a result she could not speak”.

Mandaweni is Zakhele’s wife, she cried sadly because of Zakhele’s sister who cannot be found. This shows us that unity is from our roots. Especially when a girl got married into another family, that new family becomes her own family because she is to live there for the rest of her life. Xhosa society believes in togetherness.

When we speak about womanism we must also speak about the expected roles of women and men. For instance in Swaartboo's book on Pages 11 – 20, the writer tells us about the female roles when she says:

*"Ibityatyekwa, isindwe le ndlu njengezindlu zonke. Le nzwakazi yafundela apha kuyo ukusinda nokutyabeka".*

"That house was built of mud, and had a floor cleaned by cow dung like any other house. This princess learned those kinds of work in this house".

From the above statement we are told about Mandisa who learned to do housework at an early stage. She learned the female roles:

*"Yiza sisi, ndikuphe ukutya phambi kokuba uhambe".*

"Come sister, I must give you food before you leave".

(Magadla, 1990:12)

From the above quotation, the writer shows us the role of a female in the house, that of nurturing her family in terms of cooking food for the family to eat.

In rural areas people fetch water from rivers far away from the houses. The writer says on Page 13:

*"Ngoku uMandisa ubesel' eyintwanazana ethunywayo esel' ikwazi nokutshayela, nokukha amanzi ngebhekile emlinganayo".*



“Now Mandisa was at the age that she can be sent, she can also sweep the floor and fetch water with a small bucket suitable for her age”.

When we speak about womanism we also speak about teaching young girls to keep the houses and look after their families. Mandisa is a girl who can now notice when the house is dirty and if there is no water in the house. These are all female roles. So one day when she gets married, she will know what to do in her house.

On Page 17, the writer says:

*“Ungqushile uMandisa akugqiba ukuphunga, emana ekhwezela namhlo ungacimi”.*

“Mandisa stamped mealies after having her tea, she also looked after the fire so that it did not die out”.

*“Uyibeke phantsi uMamNzothwa inyanda yakhe yeenkuni, wathabatha intonga ka Mandisa wangqusha”.*

“MamNzothwa dropped her bale of wood and took the iron stick and stamped mealies”.

(Swaartbooi, 1934:17)

*“UMandisa ubeye ahlambe umsakwabo uNosipho ...”.*

“Mandisa used to wash her sister Nosipho ...”.

(Swartbooi, 1934:20)

All of the above statements tell us about female roles in Xhosa society.

## 2.4 MALE ROLES

The writer says on Page 8:

*“Oonyana bakhe babeqala ngowasebuhlanti”.*

“Her sons start with kraal work”.

*“Nasemasimini babesebenza into eneenkozo”.*

“Even in the ploughing field they brought money”.

*“Kuyalinywa, kunjalonje kudala abalimi besemasimini”.*

“They are ploughing, and the farmers had been a long time there in the ploughing fields”.

(Swaartbooi, 1930:17)

The writer further says on Page 20:

*“Bathi bakubuya apho emasimini. UMbulelo noNdyebo bakhaphele impahla emadlelweni babuye baye esikolweni”.*

“From the ploughing fields, Mbulelo and Ndyebo must herd cattle, goats or sheep to the fields, and then they can go to school”.

From the above statement we are told about male roles.

In Magadla's book (1990:39), we see these male roles when the writer says:

*“Wabalasela uSithonga ngokuthanda imfuyo, ixesha elininzi wayelichitha endle esalusa kayise, iigusha, amahashe neenkomo, ezingaphilanga zazibonwa nguye kuqala”.*

“Sithonga excelled in loving animals; most of the time he spent herding his father's sheep, horses and cows. He was the first one to notice the animals that are sick”.

The writer says on Page 41:

*“Wayezimisele uZakhele ukuba uza kuwafaka omabini amakhwenkwe akhe esikweni ngeeholide zasebusika akubuya eMelika”.*

“Zakhele made a decision to take both of his sons to initiation school during the winter holidays”.

Through norms and values systems in Xhosa society, it is the role of males to take their sons for circumcision, not females. Slaughtering is also a duty of males. This is shown when the writer says on Page 3:

*“UZakhele wathi akuphumelela ezobutitshala waxhelelwa eyakha yatyetyiswa yona inkabi yegusha nguyise ...”.*

“When Zakhele obtained his teacher's certificate, his father slaughtered the fattest ram ...”.

According to normative value systems in Xhosa society if a man wants to marry, he must first tell his father. This is shown when the writer says on Page 17:

*“Laba lide ithuba umntu noyise bevalelwe behlinza impuku ...”.*

“It had been a long time that father and son sat in a closed house having a secret discussion about the son’s marriage ...”.

The writer further says:

*“UPhumezo wakhawulezisa waqokelela amawabo ewazisa ngesicelo sikaZakhele sokuba adityaniswe nondofanayo wakhe ngokusemthethweni nasesikweni, nawayeza kwahlulwa naye kukufa”.*

“Phumezo quickly collected his relatives telling them about Zakhele’s request to be combined with the love of his life lawfully and traditionally...”.

We can see from the above statement that womanism is not only about women but also about men, because Zakhele could not just get married without the blessing of his parents.

The ultimate aim of womanism is the unity of Blacks everywhere under the enlightened control of men and women because nowadays men too can do women’s work, for instance, men can do housework such as washing, cleaning of the house and cooking. Women today can also do work traditionally considered male, for example, women can do electrical work, make roads and do garden work. Women can also be breadwinners of their families.

Sometimes womanism can oppress women. For instance, in the book Ngaphaya Komkhusane (1998:1), written by Dudumashe-Luthango as a cross-reference, the writer says:

*“Nditsho nangoku akangekhe akhulelwe umntwana uhlala apha! Umithe nini? Njani? Emithiswa ngubani? Emitha uye kubhula iimbotyi phi wena mfazindini? Phendula, iinyembezi ezi uzikhuphayo aziphenduli nanye kule mibuzo ndiyibuzayo”.*

“Even now I say the child cannot get pregnant while you stay here with her? When did she get pregnant? How? By whom? Where were you, wife?”

From the above statement we can see that Mandlakapheli’s wife, was in trouble when her daughter got pregnant because we see him asking a lot of questions from her as if his daughter wouldn’t have got pregnant if he was there. Now the wife, being a housewife, must answer all those questions. Even when she was crying her husband did not have mercy on her, instead he told her that the tears were not giving him answers.

## **2.5 AFRICAN WOMANISM**

African womanism is created for all Black women. This term was used by Ogunyemi (1985). She wished to conceptualize an ideology that clearly demarcates and emancipates African womanism from both White feminism and African-American womanism/feminism. Since feminism and African-American womanism overlooked

African peculiarities, she explained: “There is a need to define African womanism”. Only African women may be African womanists in Ogunyemi’s sense. Ogunyemi’s African womanism rejects lesbian love because of the African silence or intolerance of lesbianism. The core of Chikwenye Ogunyemi’s definition of African womanism is the conviction that the gender question can be dealt with only in the context of other issues that are relevant to African women.

Chikwenye (1985:64) says:

“An African womanist will recognize that, along with her consciousness of sexual issues, she must incorporate racial, cultural, national, economic and political considerations into her philosophy”.

She further says:

“Moreover an African womanist must deal with, amongst other things, interethnic skirmishes and cleansing ... religious fundamentalism ... the language issue, gerontocracy and in-lawism”.

The above statements are true because Black women reject lesbianism. It is taboo for a Black woman to be in love with another woman. Our culture does not allow lesbianism, let alone those who adopt the other nations’ culture forgetting about their roots.

When speaking about African womanism, we must consider race and culture, because when a White girl gets married, nothing new happens except changing her surname, but when we come to Black Africans the bride will be given a new name or be called by her clan name. We see this in UMandisa (Swaartbooi, 1934:4) when the writer says:

*“UMamNzothwa unina ka Mandisa uphendule wathi  
...”.*

“MamNzothwa Mandisa’s mother answered and said  
...”.

That word MamNzothwa is not her name, but a clan name that is used by her in-laws.

In Inzol’ enkundleni (Magadla, 1990:1), the writer says:

*“UPhumezo nawakwakhe uMaTshabalala bazala  
unyana waba mnye kuphela”.*

“Phumezo and his wife MaTshabalala gave birth to  
one son only”.

The name MaTshabalala is a clan name, not Phumezo’s wife’s name.

Ngaphaya Komkhusane (1998:21) cross-reference by Dudumashe-Luthango, in a story  
of Icwengile Junior Secondary School, the writer says:

*“Okunene wamkelwe ngokusesikweni njengomfazi.  
Waphiwa negama lokuba nguNompendulo”.*  
*“Really indeed she was welcomed traditionally as a  
wife. She was given the name Nompendulo”.*

From the above statement we can see that traditionally in Xhosa society a bride must  
be given a new name since she starts a new life.

Traditionally any young married woman must get pregnant as soon as possible  
otherwise she will be called a ram. Her barrenness will trouble the marriage because  
according to Xhosa values two men do not live together? There is also a strong social

pressure exerted upon the couple and the mother-in-law to ensure that the couple very soon have not just a baby but a male baby, and those who exert this pressure on behalf of the patriarchy are females. They have a belief that the woman must be productive.

In Swaartbooï's book UMandisa (1934:4), MamCirha says:

*“Kaloku kumnandi kakhulu kum, kuba ufumene intombi, kuba mna ndafumana amadoda odwa”.*

“I am very glad that you have a baby girl, because I have men only”.

Coming to expectations of Xhosa society about women, women are not expected to go out and look for paid jobs. They are expected to do cooking and child rearing, while the principle of African traditions states that it is the duty of a man to go out and work for the family. African women believe in the idea of a man as the head of the house, which means that they accepted submissiveness. Swaartbooï in UMandisa (1934:16) portrays Mandisa's mother, MamNzothwa, as a professional teacher when she says:

*“Nonina lo kaMandisa wayekhe wafundisa. Nanamhla oku, xa ehambela kowabo, ungafika eze kubonwa ngabafazana, namantombazana, nabafana abasebeqinile, abasambiza ngokuthi nguthitshalakazi uNobantu”.*

“Even Mandisa's mother did teach. Even now when you visit her home, you will see young women, girls and grown up men still calling her teacher Nobantu”.

In Magadla's book Inzol' enkundleni (1990:18), the writer says:



*“UPuseletso wafumana umntwana oyinkwenkwe emfumanela esibhedlela eMatatiele. UZakhele wayewaxelelwe amagama nguyise, ukuba wayeyintombazana wayeza kuthiywa igama lokuba nguZinziswa kodwa kwaphumelela elika Bhaso kuba waba yinkwenkwe”.*

“Puseletso gave birth to a baby boy at the Matatiele Hospital. Zakhele’s father told him to name the baby Zingiswa if it was a girl, and Bhaso if it was a boy. But Bhaso was the baby’s name since it was a boy”.

The writer portrays Phumezo as a flexible character, because even before the birth of the child, he accepted the baby even if it was to be a girl. He did not stick to the traditional principle that the male must have a baby boy. He even named the baby before he or she was born.

Magadla says on Page 25:

*“UThozama wathi akugqiba uqeqesho kwezokubelekisa wafumana umsebenzi njengomongikazi ogqibeleleyo kwisibhedlele saseThekwini kwa McCords”.*

“When Thozama completed her midwifery course she got a post as a qualified nurse at McCords Hospital in Durban”.

## **2.6 CONCLUSION**

In reality, society treats certain biological differences as highly significant because every individual is legally classified at birth as a biological male or female, and a whole set of gender expectations are mapped onto this primary set distinction. In this context,

the sex or gender distinction is politically useful, because it enables us to identify and contest expectations, opportunities and forms of oppression experienced by people who happen to be females, and to show that these expectations are not a product of biological necessity.

The African women's activism consisted of the struggle for transformation, namely those efforts to change the then existing structures of oppression. All individual and group actions that directly challenge women's subordination can be seen as part of the struggle of the Women's Liberation Movement.

Women tell of deliberately altering physical appearance especially African married women, with their attire to look worse than normal contradictory to weather, for example, even on hot days the newly wedded woman must have a shawl on her shoulders with a black scarf on her head. Motherhood as an institution occupies a special place in transmitting values to teenage daughters about their proper place, to believe in their own inferiority, to be sexual objects, child bearers. Literature simultaneously explores African women's strength and resiliency in the face of hardship and despair. What I suggest is for African women to diplomatically liberate themselves from the barbaric oppressive habits of male domination but not to forget our good cultural values and morale.

### **CHAPTER THREE**

#### **EXAMINATION AND REPRESENTATION OF FEMALES AS PORTRAYED BY FEMALE AUTHORS, USING FEMINIST THEORY AND WOMEN'S RIGHTS**

### 3.1 INTRODUCTION

Men and women are not of the same status in Xhosa society; males become majors while females remain minors and remain under guardianship. Because they are females they cannot inherit or become heirs or successors to their fathers, husbands or any other male. They have to observe certain rules and restrictions. The following statement applies to this situation where the author Vuyiswa Magadla in her text *Inzol' enkundleni* (1990:69) says:

*“Enkosi tata, amazwi yiyona nto ndingasenayo, umsebenzi ondilindeleyo ngoku nowona ndiwubuyeleyo ngowokuba nditshintshele egameni lam iincwadi zemfuyo katata”.*

“Thank you father, I have no more words, other than that the only work that waits for me, and the reason why I am here, is to change the books of my father's livestock”.

She further says:

*“Inkulu kaZakhele inye ndim, ... Yaye okokoko wathi wasweleka utata yonke imicimbi yalaph' ekhaya efuna umninimzi yenziwa ndim. Ndim oxhelela abantwana xa berhalela inyama nowenza ufefe emva kwesikhungo nangeemini athi abekho ngazo uBhaso”.*

“I am the only elder son of Zakhele. Since my father’s death everything that needs the owner of the house is done by me. I am the one who slaughters for the children when they want meat, and I am the one who prays last after every evening prayer, even if Bhaso is at home”.

The two sons argue about who must inherit their father’s livestock. Their mother is silent and observing the situation because this is done according to African society.

Jardine and Smith (1989:1) in their book *Men in Feminism* explain that the negotiation between lived experience and feminism is for women directly and that feminism includes that experience as its material and its energy, producing a knowledge of it for action and for change.

Women differ greatly from men although both groups are human beings because of suffering experienced by women. Men use norms and value systems as a form of oppressing women. This chapter will deal with the examination and representation of females as portrayed by female authors, using the feminist theory and women’s rights.

During the patriarchal system women were regarded as housewives with unpaid work, and they had no rights to financial benefits. Any benefit for which they qualified came to them indirectly. This was done because of normative values of their societies. They also acknowledged their condition of economic dependence. The housewife is not paid, not insured and cannot claim any sickness benefit.

Kristeva in Davies’ *Black women writing and identity* (1994:71) says:

“In ‘women’ I see something that cannot be represented, something that is not said;

something above and beyond nomenclatures and ideologies”.

The above statement relates to the situation found in Magadla’s text where we see MamNdaweni being overlooked with no significant role played on inheritance matters, for example, her late husband’s car and the livestock, limits and the rights she has in a marriage institution. In this text only her sons are taking decisions as to what are to be done about their father’s property. The writer says on page 57:

*“Nokuba iincwadi zikatata zemfuyo  
zingatshintshelwa emagameni abantu  
abalishumi elinesibhozo bebolekisana ngazo,  
owokugqibela noyena mnini wemfuyo iya kuba  
ndim mna Bhaso”.*

“Even if my father’s books about his livestock can be changed to eighteen people making exchanges with it, the last owner will be myself, Bhaso”.

Warhol and Hernal (1993:292) in *Feminism* say:

“Like most women in patriarchal society, the woman writer does experience her gender as a painful obstacle, or even a debilitating inadequacy; like most patriarchally conditioned women. In other words, she is victimized by what Mitchell calls the ‘inferiorized’ and ‘alternative’ psychology of women under patriarchy”.

The above statement relates to the situation under discussion because Swaartbooï in her text *UMandisa* (1934:16) represents MamNzothwa as somebody who complies with the patriarchal system, therefore she is instrumental in perpetuating it, by leaving her profession as a qualified teacher when she got married and chooses to be a housewife. The following statement can be applicable to the situation where the writer says:

*“Nonina lo kaMandisa wayekhe wafundisa.  
Nanamhla oku xa ehambele kowabo, ungafika  
eze kubonwa ngabafazana, namantombazana,  
nabafana abasebeqolile, abasambiza ngokuthi  
ngutitshalakazi uNobantu”.*

“Even Mandisa’s mother was a teacher before.  
Whenever she visits her home, young women,  
girls and young men call her teacher Nobantu”.

From the above statement we can see that the writer does not encourage rebellion in the sense that even though females can follow normative value systems of their societies, they can also be educated. MamNzothwa’s compliance is also revealed by how she raised Mandisa, preparing her to be a responsible female when she gets married. We see this on page 17 where the writer says:

*“Kaloku mntwanam kufuneka umke ukhe  
wandingqushisa, wakha namanzi”.*

“Before you leave, my child, you must stamp  
mealies and fetch water”.

On page 20 the writer says:

*“Ekubuyeni kwakhe esikolweni uMandi ufumene ukutya, waza waya ehlathini ukuya kutheza, ehamba nonina. Bakuba bebuyile, yakhawuleza intokazi yalungisa isidlo sangokuhlwa; yaza emva koko yaqhuba izifundo zayo”.*

“When Mandi came from school she got food, thereafter she went to the bush to fetch some wood, walking with her mother. When they came from the bush, she prepared supper and thereafter dealt with her books”.

The author had to maintain balance by portraying Mandisa’s mother as someone who cares about education and also in showing that it is not a waste of time to educate females. MamNzothwa is mindful of development because she appreciates that Mandisa must be an educated person. The writer is not questioning African tradition in this text in the sense that even professional characters are following the rules of tradition. Mandisa’s mother is a typical example, because even though she is a professional teacher she taught her daughter everything to prepare her to act as in a woman’s role in her adult life.

The writer examines and represents MamCirha as a woman who is not a stereotype, because she is not the kind of mother-in-law who believes that the son’s first born child must be a boy and not a girl. She is not the type of mother-in-law who exerts pressure on her daughter-in-law on behalf of the patriarchal system. But according to African tradition, the woman must be productive. Even the writer tells us that both MamCirha and her daughter-in-law MamNzothwa have children. On page 4 the writer says:

*“Kaloku kumnandi kakhulu kum, kuba ufumene intombi, kuba mna ndafumana amadoda odwa”.*

“I am very glad that you have a baby girl, because I had men only”.

The writer shows that females are also as important characters as the males are. Even though she accepts the patriarchal system, she also shows that women have a right to express their concerns, have a right to life and to name children. For example, in Swaartbooï's text on page 4, MamCirha names her grandchild Mandisa. The following statement relates to the situation where the writer says:

*“Umzukulwana wam ndifuna abe nguMandisa igama lakhe”.*

“I want to name my grandchild Mandisa”.

MamCirha is represented as the head of the house who has rights over her family even though she is a woman, because on page 47 of the same text *UMandisa*, the writer says:

*“UMamCirha, umnikazimzi, lo ubenobubele obungazenzisiyo, kodwa bengelobhetye-bhetye lakuqeqesha”.*

“MamCirha, the owner of the house, was very fond of people, but she was not weak in disciplining”.

Because of change, MamCirha is the owner of her house and she has the right to discipline her children. She has all the powers that the males have.



Traditionally a man was in charge at home and abroad while the woman was to fulfill her “natural” destiny as producer and nurturer of children and men. But professionals began to address the normative values of African society and brought them to public attention, so that women began to be recognized by societies. The following quotation relates to this situation where Magadla in her text *Inzol' enkundleni* (1990:53) says:

*“Iimali zikaZakhele ezazisebhankini zabhalwa  
ngokutsha zitshintshelwa egameni lika  
MamNdaweni ngabeLungu, oku kwenziwa  
ngokulandela uhlobo lomtshato  
olwaluthatyathwe ngaba babini”.*

“Zakhele’s money which was in the bank was transferred to MamNdaweni’s name by the Europeans following the type of marriage they chose”.

According to the above statement we can see that time has changed ideas, because traditionally the money should have been transferred to the eldest son of MamNdaweni’s husband. Through normative value systems women were not allowed to inherit or succeed men, this opportunity was only given to males. The following statement can be applied to this situation where the writer says on page 53:

*“Kwafuneka ukuba nemfuyo itshintshwe  
egameni likaMfi ibhalwe ngenkulu yakhe”.*

“The livestock of the deceased was to be transferred to his elder son”.

The writer proves a point that male elders were more recognized than their mothers in an African society, and this was done according to the beliefs of society. Females were regarded as non-existent people. This is shown by the author on page 54 of the same text when Sithonga says:

*“Mhlawumbi wenziwa kukungazi nanjengomntu wasetyhini, ndim inkulu nomnini walo mzi nako konke okuphakathi, izinja nekati zalo mzi ziyakwazi oko”.*

“Maybe you don’t know since you are a female, I am the elder and the owner of this house and everything in it, the dogs and cats of this house, knows that”.

From the above statement we can see that the writer portrayed MamNdaweni as someone who has no rights, but she exists in that family. She is grossly overlooked, she does not play any significant role on inheritance matters such as the car and the livestock. She has limited rights in this marriage institution. Her sons have to take decisions about inheritance matters, because women’s role according to culture is not significant. MamNdaweni is even reminded that she is a female by her own son. She is represented as a silent character, who is submissive to the patriarchal system. She is like an outsider in this family who has no right in family matters. Even her son Sithonga speaks as if he is not speaking to his own mother when he says “nanjengomntu wasetyhini”. But because he was raised in a patriarchal system he sees any woman as the “other” or a female, even his own parent. He has the influence of patriarchy in his mind.

The writer represents MaTshabalala as a dignified person who is highly respected at church. The following statement relates to this situation where the writer says on page 18:

*“Indlela awayeza kufika ngayo uPuseletso kulo mzi wakwaNozulu noko yayinganiki mincili, ingakumbi kuMatshabalala kuba wayenewonga eliphakamileyo ecaweni. Into yokufikelwa ngumolokazana ophethe usana noko yayiza*

*kumbangela iintloni ezingathethekiyo”.*

“The way in which Puseletso was coming to the KwaNozulu family did not bring joy, especially to MaTshabalala since she was highly dignified at church. Since her daughter-in-law comes with a baby, she was very shy”.

### **3.2 WOMEN, TRADITION AND THE BIBLE**

As a cross reference, we can see that patriarchy also takes place in churches. We see this when we read *1Timothy* (2:11-15) from the Bible where St Paul says:

“Let women learn in silence with all submissiveness. I permit no woman to teach or to have authority over men, she is to keep silent. For Adam was formed, then Eve, and Adam was not deceived, but the woman was deceived and became transgressor. Yet women will be saved through bearing children, if she continues in faith and love and holiness with modesty”.

Christianity can also be another form of oppression, because mostly, men are given authority to speak at church. But through changes we also see women leaders at church.

Sometimes normative value systems and religion go hand in glove, because according to cultural values a girl should not get pregnant before marriage. Religion also does not accept that. From the above statement the writer tells us that the KwaNozulu family was not happy by the coming of their daughter-in-law since she had a baby before

marriage. As a result, according to Xhosa society, such a baby is called “isizananina”, the child who come to the family with the mother. This situation causes a bad reflection on the girl’s family, as if the family cannot discipline their children, or teach them correct behaviour.

African society sees women as members of a sex category, a fact which results in the allocation to them of traditional feminine roles, therefore the primary status carrying role is in a sense that of a housewife. The woman’s fundamental status is that of her husband’s wife, the mother of his children. These values are traditionally and overt sex discriminatory. On the other hand, society perceives women as human beings, endowed with the potentiality for individual fulfillment. Swaartbooie in her text *UMandisa* (1934:16) proves this when she tells us that Mandisa’s mother was a teacher before, but through marriage she chooses to be her husband’s wife and her children’s mother. Rather than being a teacher she chose to be a housewife and a nurturer of her family. Magadla represents Puseletso as a victim of love when she tells us that within three months of her and Zakhele’s love she fell pregnant. The following statement can be applicable to this situation where the writer says on page 5:

*“Kwathi kunyaka wesine efundisa ibanga  
lesihlanu uZakhele wathandana negqiyazana  
lakwa Motaung kwilali yase Tsepisong, ekwathi  
besenyanga ntathu bethandana nale  
ntwanazana yazibika ukuba nzima”.*

“In his fourth year of teaching grade seven, Zakhele fell in love with the Motaung beauty from Tsepisong. Their love was only three months old when this girl told him that she was pregnant”.

The writer examines and represents Puseletso as somebody who was careless, because she says “besenyanga ntathu bethandana”. Those words alone tell us what

type of a person Puseletso is. We can assume that she was not well educated, because she should not have fallen pregnant whilst their affair was still fresh. This brought a burden to her. Because of normative value systems, Zakhele could not marry her even though he promised to marry her. Magadla says on page 6:

*“Waba ngazama uZakhele emcacisela uyise ukuba wayeyithanda loo ntombi, wala walandula uPhumezo esithi linyathelo elibalulekileyo kubomi bomntu ukuzimanya, ngoko ke kwakufuneka indoda iqiniseke ngalo inganyanzelwa zimekwana nje ezithile, okanye yenze nje kuba imsizela lo wonzakeleyo”.*

“Zakhele tried to explain to his father that he loves the girl. Phumezo opposed this by saying marriage is a very important step in a person’s life, therefore a man must be sure about it and must not be pursued by minor situations or by feeling pity for the one who got pregnant”.

From the above statement we can see that Zakhele loves Puseletso and he is willing to marry her, but through normative value systems and religion they cannot marry now, because this will cause a bad reflection on Zakhele’s family who is highly respected at church. Even the society will think that Zakhele only marries Puseletso because she is pregnant. They will not think that the two love each other. This relates to the situation when the writer says on page 6 of the same text:

*“Uninzi lwabantu lwaluza kucinga ukuba unyuka nengalo nje kuba sekonakele”.*

“Most people will think that he goes up with the arm since the damage has been done”.

It is not a taboo for men of Xhosa society to impregnate a girl and then marry her. If it has happened that the girl falls pregnant, the man must pay *intlawulo* ('pregnant price') to the girl's family. After this he may marry her if he wishes to do that. He is not forced and bound to marry her if she is pregnant. In support of this, the following statement relate to this situation where the writer says on the same page:

*"Ngentsasa elandelayo wabiza uZakhele  
wamcacisela ngobunyulu nobungcwele  
bomtshato, wamcacisela unyana wakhe ukuba  
njengoko kwakwenzeke loo ngozi,  
kwakufuneka abahlawule abazali  
bentombazana ngaloo monakalo".*

"The following morning Zakhele was called and it was explained to him about the purity and holiness of marriage. Phumezo explained to his son that since accidents happen, he had to pay *intlawulo* (pregnant price) to the girl's parents. He was not forced and bound to marry her because she is pregnant".

Traditionally women believe in men as the head of the house, which means that they have accepted their submissiveness and they view it as something that is natural. The following statement relates to this situation when Magadla on the same page says:

*"Ngobo busuku uMaTshabalala wamxelela  
umyeni wakhe ngelishwa elalivelele unyana  
wabo, phofu watsho emthuthuzela ngelithi  
uZakhele wayezimisele ukumtshata loo  
Msuthukazi".*

“That night MaTshabalala told her husband about their son’s bad luck, she also pursued him by telling him that Zakhele wants to marry that Sotho girl”.

She further says on page 7:

*“UMaTshabalala wakuphawula ukunxunguphala komphefumlo nonyana wakhe njengoko wayemana ukutyelela ekhaya ngeempelaveki ezithile. Wayihlebela umyeni wakhe le nto, nongazange aphozise maseko, waya kumfundisi emishini wamcela ukuba amkhaphe baye kumhloli-zikolo omkhulu weseke the eMaluti, baye kucelela uZakhele atshintshelwe kwesinye sezikolo ezikufuphi nasekhaya”.*

“MaTshabalala noticed that something was bothering her son’s soul since he used to visit home some weekends. She told her husband about this, who immediately went to the Reverend at the mission and asked him to accompany him to the Education Inspector of the Maluti circuit, to go and apply for a transfer to the nearest schools to his home”.

MaTshabalala is portrayed as a mother who takes care of her children, but she also believes in a man as the head of the house. She is also submissive to the patriarchy system because she sees how worried her son is, but could not pursue him to allow him to marry Putseletso. Her husband has to take the decision as the head of the house. She also takes care of her daughter-in-law, MamNdaweni. This is shown by the writer when she says on page 21 of *Inzol’ enkundleni*:

*“UMaTshabalala wakha wazama ukuzisondeza kumolakazana wakhe ezincokolisa iindatyana ezazibanda ecinga ukuba mhlawumbi uMamNdaweni wayeza kumphokozela ngomvandedwa wakhe”.*

“MaTshabalala tried to be near her daughter-in-law chatting about old news thinking that maybe MamNdaweni will tel







*he*

*incwadi eyayivela kumzi owawuthengisa  
amantshontsho eenkukhu eMgungundlovu,  
neyayimazisa ukuba ayesendleleni  
makawalindele, wabuya, nemband' esikhova  
kuMamNdaweni”.*

“Who! Even when she tried to pursue her, by telling her about her own letter which came from the chicken shop at Mgungundlovu telling her that the chickens were on the way and she must wait for them, she came back empty handed from MamNdaweni”.

The writer examines and represents MaTshabalala as a woman who takes care of everybody, not only her family, but even church members. The following statement is in relation to this situation when Magadla says on page 22 of her text:

*“UMaTshabalala wayengekho okwelo thutyana  
eye kuvelela omnye ababekhonzwa kunye  
kwalapho elalini nekwakuvakele kwinkonzo  
yangoLwesine ngezolo ukuba wayelele  
ngandletyananye liphika”.*

“MaTshabalala was not there for a while to visit one of her church members about whom it was announced at the church on Thursday that she was sick of bronchitis”.

MaTshabalala is examined and represented by the writer as a mother who cares and who is very fond of her children, as a result she gets sick if there is something that is

wrong with her children. The following statement is in relation to this situation when the writer says on page 26:

*“UMaTshabalala kwanyanzeleka ukuba asiwe kwagqirha. Ugqirha waphawula ukunyuka koxinzelelogazi, waza wamthumela esibhedlela”.*

“It was a muse that MaTshabalala must be taken to the doctor. The doctor diagnosed high blood pressure, and he sent her to the hospital for admission”.

MaTshabalala got sick because she loves Thozama who wrote a letter to her sister-in-law, telling her about her pregnancy. After that her brother Zakhele went to look for her in Durban, but he did not find her, then MaTshabalala got sick, because she was thinking about her daughter’s whereabouts. This shows us that this woman, MaTshabalala, is taking care of her family, and she is prepared to die for her family.

The writer represents and examines MamNdaweni as a woman who cares for other people. We see this when she gets worried about Thozama, her sister-in-law, who fell pregnant and she wrote her a letter telling her about this incident. The following statement relates to this situation when Magadla says on page 21:

*“Ukungonwabi kukaMamNdaweni emva kokuba efumene incwadi kwabehle kwaphawulwa ngabantu bomzi wakhe”.*

“The restlessness of MamNdaweni after receiving a letter was noticed by her in-laws”.

The way in which MamNdaweni was worried could not be hidden. She was worried about Thozama, because she knows how it feels like to get pregnant out of marriage since she also got pregnant when she was not married and she knows how strict her father-in-law is.

MamNdaweni is represented as a female who is submissive to the patriarchal system, because when she receives the letter, the only person she thinks to tell about it is Zakhele, her husband. She did not think of her mother-in-law. The following statement is in relation to this situation when Magadla says on page 21 of her text:

*“..., kwaye, njengoko yayifike ngoMvulo incwadi yaba ngathi ngunyaka wonke loo veki kuba wayeya kude abuye ngoLwesihlanu uZakhele”.*

*“..., since the letter came on Monday, it seemed as if that week was a year because Zakhele was only coming on Friday”.*

MamNdaweni believes that a man is the head of the house. She is also represented as a silent character.

The writer also examines and represents MamNdaweni as a jealous woman who cannot live without her husband, because when she gets worried about Thozama who wrote her a letter about the pregnancy incident, the people had different thoughts, and among these thoughts jealousy was the worst one. The following statement is related to this situation when the writer says on page 21 of *Inzol' enkundleni*:

*“Abanye besithi ngumthetho, wabo abesuthukazi, abafuni kwahlukana nabayeni babo, bakholwa kukusoloko bejinga ezibhatyini zamadoda, batsho beyithintitha intsini”.*

“Some said it is a norm for female Sotho’s that they don’t want to be separated from their husbands, they always want to hang onto their husband’s jackets, they laughed”.

The writer further says on page 28:

*“UMamNdaweni saphantsa sambulala isifo samagxa, kuba wayifunda incwadi awayeyibolekwe nguZakhele wade wafunda naphakathi kwemigca apho kwakungabhalwanga nto khona”.*

“MamNdaweni nearly died of jealousy because she read the letter that Zakhele lent her even between the lines where there was nothing written”.

Because of jealousy MamNdaweni has experienced strange things like having a vision about the lady who was going to help her husband to find Thozama. On the same page the writer says:

*“Wazizobela umfanekiso-ngqondweni waloo nzwakazi yaseMqanduli, wayibona ifanelekile, inesithomo esihle, isukile egadeni, intsundu ngebala, mhlawumbi yayinonwele lwempunzi, wona umhlantla?”*

“She draws a picture in her mind about that lady of Mqanduli and sees a cute, nice and tall girl, dark in colour with maybe long hair. What about the gap in the front teeth?”

The writer further says:

*“Wathi akufikelwa yile ngcingane we-e thwasu kwindawo awayehleli kuyo waya kwigumbi labo lokulala, wafika wazijonga esipilini waza wabona umfanekiso wakhe angazange awuthande konke konke”.*

“When this thought came to her she got up from where she sat and went to their bedroom, she looked in the mirror and saw a different picture of herself and she did not like what she saw at all”.

The above quotation is related to Sigmund Freud's idea in The Essentials of Psychoanalysis (1986:139) where he says:

“Unconsciousness is a regular and mentable phase in the processes constituting our psychical activity, every psychical act begins as an unconscious one, and it may either remain so or go on developing into consciousness, according as it meets with resistance or not”.

As we read from the text we see that MamNdaweni was not conscious of her feelings because of the strange things that she has done. For example, the incident of going to

the mirror and seeing a different image of herself tells us that she was mentally disturbed.

Somikazi, the lady who helped Zakhele in searching for Thozama, is represented as a kindhearted woman who cares for other people. The following statement relates to this situation when the writer says on page 29:

*“USomikazi wayelwenze kakuhle uphando lwakhe ngomzi owayehlala kuwo uThozama, kungoko bathi bakuhla ebhasini baya ngqo kuwo”.*

“Somikazi has done good research about the house where Thozama stayed. As a result they went straight to that house from the bus”.

From the above quotation we can see what type of a person Somikazi is because if she did not have *ubuntu* she would have not helped Zakhele find Thozama. She even risks her life in the sense that she did not know Zakhele before, she only gets to know him when Zakhele arrived at McCords Hospital looking for Thozama. But she did not say that she is not going to help a stranger, instead she helped him with a willing heart. To prove that she has done good research about Thozama. The writer tells us on the same page that Thozama cried bitterly when she saw her brother unexpectedly. The following statement is in relation to this situation when Magadla says:

*“Walila kalusizi uThozama akubona umnakwabo efika emgamlindele, kwaye waqiniseka ukuba leyo yayimpendulo yomthandazo wakhe awayewuthandaza imihla ngemihla ngenxa yentlalombi awayekuyo”.*



“Thozama cried bitterly when she saw her brother unexpectedly, and she had confidence that her daily prayers was answered because of the bad situation she was in”.

Somikazi is represented as a professional nurse who cares a lot about other people, especially those who come from her original home (abakhaya). In rural areas or in African societies it is a norm to take care of the people who come from the same place. They call each other “umkhaya”. This is done according to normative value systems of an African society. On the same page, the writer says:

*“Wathi efika uloliwe kwisikhululo eThekwini waba uZakhele sel’ eyikhuphe kade intloko yakhe ngefestile, eyolule kanobomi intamo ezama ukukhangela umkhaya wakhe kuloo ndimbane yabantu yayiphithizela esikhululweni sikaloliwe”.*

“When the train arrived at the Durban station, Zakhele put his head outside the window, stretching his neck looking for (umkhaya) the one who came from the same place he came from in between large numbers of people who were there at the station”.

The writer portrays Somikazi as an educated person who loves other people and is prepared to go an extra mile to help people in need as she has done for Zakhele.

Oakley (1974:2) in Housewife says:

“Married women engaged in unpaid home duties are not regarded as retired, but treated as ‘others’, economically inactive”.

The above statement can be applied to MaTshabalala who is represented as economically inactive in Magadla’s text on page 23 when she says:

*“Ngemini elandelayo uPhumezo wabizela uZakhele ngasebuhlanti ngenjongo yokuba bakhe babonisane ngemicinjana ethile engephi noko, izinto ezinyengokugcinwa ngononophelo kwamaphepha neencwadi ezibalulekileyo”.*

“The following day Phumezo called Zakhele to the kraal to discuss minor things like keeping safe important documents and books”.

The writer further says:

*“Amaxesha atshintshile mfo wam, namhlanje andinako ukuya nakuyiphina indawo yomthetho ndifike ndithi ndinguPhumezo ka-Tyelomfula ndingenalo iphepha okanye incwadi engqina oko, Ngamanye amazwi Nozulu, imilomo yethu kule mihla ngala maphepha nezincwadana, kuba nokuba singayivala yona singathethi kuphela siveze la maphepha nezi ncwadana singayizuza yonke into esiyifunayo. Masiwagcine ngobuchule ke ngoko”.*

“Times have changed, my son. Today I cannot go to any place of law and say that I am

Phumezo Tyelomfula without papers and a book that supports that. In other words Nozulu, our mouths these days are these papers and these small books, even if we can close our mouths and just produce these papers we can get whatever we want. Let us keep them wisely”.

From the above statement we are not told about MaTshabalala as part of this family in this conversation. Only the father and the son are having a conversation about important documents. In this situation, MaTshabalala is treated as an outsider. She is a silent character. This is done according to normative value systems of a Xhosa society, because a married woman cannot enter the kraal (ubuhlanti) of her in-laws.

Irigaray (1993:31) in Towards a culture of difference says:

“Man seems to have wanted, directly or indirectly, to give the universe his own gender as he has wanted to give his own name to his children, his wife, his possessions. This has a significant bearing upon the sexes’ relationships to the world, to things, to objects. In fact, anything believed to have value belongs to men and is marked by their gender”.

The above statement applies to the situation of Phumezo Tyelomfula and his son Zakhele discussing the important documents without considering MaTshabalala. They do this because men believe that anything that has value belongs to them and not to women, and is marked by their gender. This really has a bearing upon the sexes because MaTshabalala could not say anything since she is not a man, and she respects the normative value systems of her society.

We also see this bearing upon sexes in UMandisa, when MamCirha named her grandchild. When her daughter-in-law said that the child should also have an English name, MamCirha says on page 4:

*“Ndoyekela kuwe noNkululeko ukuba nimthiye  
elo lesiNgesi igama, kuba ngoku abantwana  
base bekhohise ngokuba namagama amabini”.*

“I am leaving this to you and Nkululeko to give  
an English name, because nowadays children  
are having two names”.

MamCirha knows that according to normative value systems children belong to their fathers, so she does not ask MamNzothwa alone to give the English name, but Nkululeko too must be involved in the naming of their child. On page 6 of the same text the writer says:

*“Wakhula ke uMandisa esaziwa ngokuba  
nguBlossom Mandisa Bhalindlela, kuba igama  
likayise mkhulu lalingu Bhalindlela, ...”.*

Men give their names to their children even today. From the above statement we see Mandisa is using the father’s surname, not her mother’s surname. This shows us that anything of value belongs to men. Both MamCirha and MamNzothwa do not question normative value systems in the sense that they want Nkululeko to be involved in the process of naming the child.

### **3.3 CONCLUSION**

The aim of this chapter is to alter forms and laws of language in patriarchy to be effective in systems of change, including among women. This has been shown by the use of educated women like MamNzothwa and Mandisa in Swaartbooi’s text, and

Thozama and Somikazi in Magadla's text, for example, the latter are both professional nurses, and Mandisa and MamNzothwa are professional teachers. They have all grown up in a normative value systems society.

Irigaray (1993:33) says:

"Sex is an important dimension of culture, but we have to redress the balance of power in relationships between the sexes in language, society, culture. It would be better if women, without ceasing to put sexual difference into words, were more able to situate themselves as I, I-she/they to represent themselves as subjects, and to talk to other women".

If we look at both texts, we can see that this balance of power in relationships has been addressed, because we see changes, for instance, women became heads of their houses like MaTshabalala in Magadla's text after the death of her husband. She also inherited her husband's money. Also in Swaartbooi's text UMandisa, MamCirha has a right to name her grandchild Mandisa.

Females are also shown as educated, for example, MamNzothwa, Mandisa, Thembi and Nomvuyo in Swaartbooi's text. Also in Inzol' enkundleni by Magadla we see Thozama and Somikazi working at McCords Hospital as professional nurses doing midwifery. This chapter encourages women to stand up and fight for their rights, but not to forget their roots. Even if they are well educated they must respect their background and know who they are in the sense that they must also prepare their children to be responsible adults who will be proud of their culture.

Young adults will also learn not to have children before marriage, as this is a taboo in normative value systems of Xhosa society. The girls will also learn that if they get

pregnant before marriage, this does not mean that their boyfriends must marry them, because it is not compulsory in Xhosa society.

## CHAPTER FOUR

### PORTRAYAL OF CHILDREN

#### 4.1 INTRODUCTION

During the patriarchal regime Africans did not believe in sending females to school. This opportunity was given to male children only. They did that according to normative value systems of a Xhosa society, that the female's home is to be with the in-laws. This means that one day the girl is going to get married and work for her in-laws. But the male child remains at home even if he gets married. This chapter deals with portrayal of children focusing on main characters in the texts. Some children disappointed their parents and some wants to succeed their fathers. For example some children fell pregnant and another one wants to take over after his father's death and reminds his mother of being a woman.

Swaartbooi (1934:20) in Umandisa says:

*“Ekubuyeni kwakhe esikolweni uMandi ufumene ukutya, waza waya ehlathini ukuya kutheza, ehamba nonina. Bakuba bebuyile, yakhawuleza intokazi yalungisa isidlo sangokuhlwa, yaza emva koko yaqhuba izifundo zayo.”*

“From school she got food, and she went to the forest to gather wood walking with her mother. When they arrived she quickly prepared supper, and after that she continued with her studies.”

Swaartbooi portrays Mandisa as a child who is submissive to norms and values of her society. She survives within this system, she does whatever she is asked. She is represented as a good mannered child throughout her growth. She grows up and becomes an educated person without questioning or being rebellious to it. She is a good example of a child who follows norm and values of her society. Her mother teaches her domestic work and woman's role to prepare her a responsible adult in her life. She is compliant to culture.

Warhol and Hernal (1993:294) in Feminisms say:

“It is debilitating to be any woman in a society where women are warned that if they do not behave like angels they must be monsters.”

The above statement relates to normative value systems where children have to conform to traditional values. Mandisa complies to culture for the sake of a black child. She conforms to symbolic order of her society. She does not want to be called a monster but rather an angel. She follows her name by bringing joy to her family. Her second name is Blossom (the flower), 'intyatyambo' in isiXhosa. She is really a flower in that family. Everything she does is to the expectations of her parents. She is not a disappointment to her family.

The writer portrays Nomvuyo as a child who is not selfish to the others. She thinks for her parents, this is in proved when Swaartbooi says on page 21:

*“Kwowu, mna ntanga, nokuba ndiphumelele andinakho ukuya esinaleni kunyaka ozayo, kuba uSiphiwo woba esesikolweni. Ke ubawo akanakho ukusifaka sobabini ngaxesha nye. Kuya kufuneka ngoko ukuba mna ndikhe ndiphinde kwale ncwadi yeSithandathu.”*

“My friend even if I passed, I will not be able to go to high school next year, because Siphiwo will be at school. So my father will not be able to afford to send both of us at the same time. I will rather repeat my Standard six.”

The above quotation proves that Nomvuyo is also a child who brings joy to her family not  
proble







g, because  
he leaves it with a man of men, the giant of work, jack  
of all trades.”

The writer portrays Nkululeko as a hope to his father. She even use the exaggerating word ‘isigebenga’ to show that his father expects a lot from his son, especially that of taking care of the house after his father’s death. His father trusts him because he is a broad-minded person with a stable mind. Meaning that he knows what he wants in life, he is decisive. He is depended on himself not on the other people.

*“Umzukulwana wam ndifuna abe nguMandisa igama  
lakhe, mntwan’am. Kaloku kumnandi kakhulu kum ,  
kuba ufumene intombi, kuba mna ndafumana  
amadoda odwa.”*

“I want my grand-child to be called Mandisa, my child.  
Because I am glad that you have a baby girl since I  
have men only.”

Swaartbooi portrays Mandisa as one of the females who would do anything for the goodness of black children because even though she is educated she conforms to cultural practices. For example on page 20 of her text she says:

*“Xa kuhlakulwayo uMandisa noMbulelo bebevuswa kwakusasa bakhe baqale emasimini ukuya kuhlakula phambi kokuba baye esikolweni.”*

“When people are hoeing in the fields, Mandisa and Mbulelo would start by helping in the fields before going to school.”

Mandisa has done that for the good of a black child. Her brothers too, Mbulelo and Ndyebo are also portrayed as children who are not rebellious to their culture as black children. They also help with the herding of the livestock in the fields before going to school.

Alice Walker (1983:69) In Search of Our Mother's Gardens says:

“African woman had traditionally pounded crops maize and done her washing with the baby strapped to her back.”

The writer portrays Mandisa as the African woman who works with the baby strapped to her back because on page 20 of her text she says:

*“Bona abancinane babehlala noMandisa, bebelekwa nguye.”*

“Mandisa had to stay with the young ones and carry them carry on her back.”

Mandisa is portrayed as the flexible child who fits in any society. Being educated she also learnt all duties of a woman. She is an African girl child who is a professional and

who also knows the woman's roles, because she knows how to plant crops, pound maize and to do house work.

Kristeva (1986:138) argues that:

"Motherhood is perceived as a conspicuous sign of the jouissance of the female (or maternal) body, a pleasure creation must be kept strictly to the rule of the Father's name."

Even though Mandisa is well educated she is portrayed as repressed because she is subordinated to the rule of the 'father's name'. She is Mandisa, Blossom Bhalindlela. She used her father's name not her mother's surname 'Bambela'. Self projection may overthrow the well-oiled order of communication (and thus of society) or of descent (and thus of family).

Kristeva (1986:53) says:

"If I project not the moment of my fixed, governed word, ruled by a series of inhibitions and prohibitions (ranging from rules to sexual taboos and economic, political and ideological constraints) but rather the underlying causality that shapes it, which I repress in order that I may enter the socio-symbolic order, and which is capable of blowing up the whole construct."

The above statement relates to Thozama and Zakhele's situation in Magadla's text, Inzol'enkundleni, which was written in 1990. They both had unplanned undertaking, because they had children before marriage. They are both portrayed as children who follow symbolic order.

Magadla (1990:18) says in her text:

*“Indlela awayeza kuza ngayo uPuseletso kulo mzi wakwaNozulu noko yayinganiki mincili ingakumbi kuMatshabalala kuba wayenewonga eliphakamileyo ecaweni. Intoyokufikelwa ngumolokazana osel’ephethe usana nook yayiza kumbangela iintlani ezinathethekiyo.”*

“The way in which Puseletso was coming to this family of kwaNozulu did not bring joy especially to Matshabala who was highly respected at church. This thing of the bride coming carrying a baby was a taboo.”

Puseletso is Zakhele’s wife the son of MaTshabalala. They first had a baby before their marriage and this is not accepted in African tradition. They are both portrayed as children who broke African culture because the girl should stay a virgin until she gets married and this type of a girl is called ‘intombi nto’, the real girl. Even her parents are very proud of that girl.

The writer says on page 25 of the same text:

*“Akazange asebenze xesha lide kwesi sibhedlele kuba kwathi kanti uqeshwe sel’ekhulelwe”.*

“She did not work for a long time at this hospital, because she was already pregnant when she got employed.”

The above statement relates to Thozama who is Zakhele's sister. She did not set a good example of a qualified nurse who knows everything about family planning, instead she fell pregnant and this destroyed her career. Also she was scared of her father and decided to leave the job to go to KwaZulu-Natal.

Kristeva says on page 155 of her theory:

“Other's, more bound to mother, and more tuned in to their unconscious drives, refuse this role and suddenly hold back, neither speaking nor writing, in a permanent state of expectation, occasionally punctuated by some kind of outburst: a cry, a refusal, hysterical symptoms.”

The above statement can be related to Puseletso and Thozama who are occasionally punctuated by some kind of outburst: a cry, hysteric symptoms.

Magadla says on page 7 of her text:

*“Yaba nzima kakhulu intlalo ka Zakhele kwezo ntsuku. Wayelilolo kuba wayesithi nokuba undwendwela isithandwa sakhe uPuseletso amgalele ngeenyembezi.”*

“Zakhele's way of life became difficult those days. He was lonely because whenever he visits his lover Puseletso, he was welcomed with tears.”

Puseletso could not stand a situation where Zakhele was unable to marry her at that time she occasionally punctuated with an outburst of a cry. This caused a problem to Zakhele's way of life in that he became lonely with nobody to talk to. Psychologically

this affected Zakhele's work, and this is in evidence when Magadla says on the same page:

*“Le nto yawuchaphazela umsebenzi kaZakhele, wayesuka andwanye phezu kwazo iincwadi kwakufika ixesha lokuba acwangcise umsebenzi.”*

“This affected Zakhele's work, he would just stare at the books when it comes to planning.”

The writer portrays Zakhele in this situation as someone who has hysterical symptoms because it is not normal for a person to just stare on his books instead of planning. This shows an abnormal sign in a person's mind. Thozama had the very same outburst as Puseletso and Zakhele. This is in evidence when Magadla says on page 29 of her text:

*“Walila kalusizi u Thozama akubona umnakwabo efika engamlindelanga.”*

“Thozama cried bitterly when she saw her brother arriving unexpectedly.”

She cried because she was glad and thought that it was an answer to her daily prayer because of the bad situation she was in. The writer further says:

*“Umhlobo wakhe owayemonakalisile ngokumenza nzima wayengowase Lamont-ville. Usomikazi noZakhele bafika engekho, phofu wakhawuleza wafika kungekudala. Wayebonakala ngebala elibomvu bugazi Kumlebe wakhe ongezantsi ukuba wayengu-Mxhasi ophambili kumashishini egqabi Likalonji.”*



“Thozama’s boyfriend who impregnated her was from Showe at KwaZulu, a high school teacher in Lamontville. When Somikazi and Zakhele arrived there, he was not there but soon he arrived. You would see from his reddish lower lip that he is an alcoholic.”

Even Thozama’s boyfriend is portrayed as a professional and a qualified high school teacher who behaved badly. The writer even gives us an image of him as an alcoholic. This behaviour of his affected Thozama and she became like a Prodigal son because she wears dirty and torn clothes. This situation affected her psychologically. To support this the writer says on page 30:

*“Ukufika kukaThozama kowabo nangona wayekwimeko eyayibanga iintloni kwafana nokubuya konyana wolahleko ,ekwathi nangona efika elidlavu nenikiniki, kwavuyelwa ukubuya kwakhe engophilayo.”*

“Thozama’s arrival at home even though it caused parents to be shy, it was like the arrival of the prodigal son, who came back to home wearing torn and dirty clothes, but his parents were glad because she was still alive.”

Because of love, Thozama became like a prodigal son in the sense that she left her job and home for a boyfriend who impregnated her. This boyfriend of her’s was an alcoholic and this led to Thozama’s situation to be bad. But when she arrived at home her parents were glad to get her alive, never mind her appearance, which was bad.

Zakhele is portrayed as a qualified teacher who has embarked on an unplanned undertaking by having a child before marriage. He is a child who made mistake like any

other child and he respects his parents, because he did not insist to marry Puseletso until his father allowed him to marry. Although he was educated, he did not turn against his culture, in the sense that when he was told not to marry by his father he did not force the issue. Being educated does not make him rebellious to his culture. He accepted that it is wrong to have a child before marriage. The writer says on page 6:

*“Ngentsasa elandelayo wabiza uZakhele  
wamcacisela ngobunyulu bomtshato. Wamcacisela  
unyana wakhe ukuba njengoko kwakwenzeke loo  
ngozi, kwakufuneka abahlawule abazali  
bentombazana ngaloo monakalo. Wayenga-  
nyanzelekanga ukuba azimanye nayo kuba isuke  
yanzima.”*

“The following day he called Zakhele and explained about the purity of marriage. He explained to his son that now that the damage has been done that he must pay (*intlawulo*) the pregnancy price to Puseletso’s parents. It is not compulsory to marry her just because she is pregnant.”

Although Zakhele respected his parents’ decision, he did not disappoint Puseletso, because at the end he married her. He is portrayed as someone who has backbone. He made both sides happy in that he did not run away from Puseletso or from his parents. He solves his problem squarely. He is not like his sister Thozama who ran away from her father and left her job. She ran away because she was scared of her father.

On page 2 Magadla says:

*“Ndingaba andithethi nyaniso mfundi obekekileyo  
ukuba ndithi wayekrelekrele engqondweni uZakhele.*

*Ingxaki yakhe yayisisiNgesi. Kwakucace mhlophe  
Ukuba wayengazange afumane siseko sisiso  
Kwakumabanga aphantsi.”*

“I will not be telling the truth honourable reader, if I say Zakhele was bright. His problem was English. It was clear that he did not get the right foundation from primary school.”

The writer portrays Zakhele as someone who does not have a high intelligent quotient. His problem was English; he did not get the right foundation from an early childhood stage. He only excelled in learning areas like isiXhosa and Mathematics. When it comes to English he struggled. The writer further says in the same page:

*“Ibanga leshumi walipasa ngo Nkosi ndincede.”*

“He passed his matric by luck.”

On page 38, Kristeva says:

“A pleasure that must at all costs be repressed: the function of procreation must be kept strictly subordinated to the rule of the Father’s name.”

The above statement is in evidence when Magadla says on page 7 of her text:

*“Wabhitya waba yiloo nto kungasangeni nokutya.  
Wayemthanda ngokungazenzisiyo uPuseletso.  
Umvandedwa nentliziyo eligazi awayenazo uZakhele  
kunzima ukuzichaza.*

“He got very thin and lost appetite. He loved Puseletso. The guilty conscience and sore heart Zakhele had was not easy to explain.”

The writer portrays Zakhele as the child who was repressed and kept strictly subordinated to his father's rules, because he lost appetite, as he could not marry Puseletso at the time he wants. He listens to his father's decision that of paying pregnancy price to Puseletso's parents and marry her later if he wishes to marry her. Even Thozama fled to KwaZulu-Natal when she got pregnant because she was scared of her father who was very strict and wants to do things according to the norms and values of his society.

Alice Walker says In Search of Our Mother's Gardens, (1983:34):

“In the selfless abstractions their bodies became to the men who used them, they became more than ‘sexual objects’ more even than mere women: they became saints.”

The above statement can be applied Thozama's situation in that she did not have happy life with her boyfriend and as a result she ended up being a dirty person. Her life changed drastically, from a professional nurse to be a filthy person. The writer portrays her as a prodigal son because her image is similar to that of the prodigal son. Even though Thozama has broken the socio-economic symbolic order, she is portrayed as an honest person because on page 35 Magadla says:

*“Zathi zakwaziswa ngoThozama njengomntu owayonakalele ekhaya, azabonakalisa kothuka. Uthozama wayeyandlale ngokucacileyo imeko Yakhe kulo mfo wakwa Chalata phambi kokuba Aye kucelwa.”*

“When they were told about Thozama’s situation, it was not a new thing to them, because she explained everything to Mr. Chalata before they went to her family asking for marriage.”

Thozama is portrayed as someone who learnt from her previous mistake, of getting pregnant before marriage. She made a mistake of not telling her parents about that and as a result she ended up suffering and leaves her job. This time she does not start by having a baby, but by getting married, so that she does not fall into the same trap again.

Irigaray (1993:252) in Towards Culture of Difference, says:

“I believe in change! Change personal, and change society.”

The statement relates to Puseletso when she got married to Zakhele who is a Xhosa man and she is a Sotho girl, who brought change to Zakhele’s family.

Magadla says on page 22 of her text:

*“Wafika nomkhwa omtsha nomhle kwelo khaya, owokuthi ngalo lonke ixesha xa aza kupha umntu into etyiwayo aqale ngokumnika amanzi okuhlamba izandla nokuba kungaliphina ixesha lemini.”*

“She brought a new habit to this home that of giving water to wash hands at all times before eating. It does not matter what time of the day it is.”

The writer portrays Puseletso as a child who has grown up within a good mannered family. She brought those manners to her new family, Zakhele’s home. So even if they

think that she is going to be different from their culture at least she brings something good. She is changing their way of thinking about the Sothos.

The writer says on page 21:

*“... Abanye besthi ngumthetho wabo abeSuthukazi abafuni kwahlukana nabayeni babo, bakholwa kukusoloko bejinga ezibhatyini zamadoda.”*

“... some said it is the habit of the female Sothos not to be separated from their husbands, they like hanging to their husband's jackets.”

Puseletso changes their mind set that she only wants to be with her husband by showing them that she can do something good within this society of amaXhosa.

*“Wabalasela uSithonga ngokuthanda imfuyo kayise, ixesha elininzi wayelichitha endle esalusa imfuyo kayise, iigusha, amahashe neenkomo, ezingaphilanga zibonwa nguye kuqala.”*

“Sithonga loved livestock very much, he spent most of his time looking after his father's livestock, horses sheep and cattle. He was the first person to see the sick ones.”

The writer portrays Sithonga as a child who is helping his father in the fields in terms of taking care of the livestock. During the holidays he will choose to look after the livestock. His parents are amazed of this care he gives to the livestock, because it was not normal for an educated boy to herd. He even disturbs Ndaphulele who is taking

care of the livestock. He would sometimes console himself by saying the schools will open and the boys will go and he will be left in peace with his work.

This is shown when Magadla says on page 39:

*“Usizana olunguNdaphulele lwafumana lwazixolisa ngokuthi zaziza kuvulwa izikolo ahambe loo makhwenkwe ukuze ashiyeke ngoxolo nomsebenzi wakhe.”*

“Poor Ndaphulele consoled himself by saying the schools will open and the boys will go back and he will be left alone with his work.”

From the above statement we can see that Ndaphulele was not happy with this behaviour of Sithonga towards the livestock.

The writer further says on the same page:

*“Nangona wayekhe wahletyelwa nguBhaso uMandaweni ngesimilo sikaSithonga kuNdaphulele nasemfuyweni, wayekelela ngelithi wayesenziwa bubuntwana nokuthanda ukunconywa ngenkuthalo yakhe emfuyweni uSithonga.”*

“Even though Bhaso whispered to Mandaweni about Sithonga’s behaviour to Ndaphulele and the livestock, she said it is only because that Sithonga is still a child and he likes to be praised.”

The writer further says on page 40:

*“Andiphazamisi Ndaphulele koko ndenza umsebenzi wam, ukuba uyaphazamiseka loo Ndaphulele wakho angasuka abonane nendlela eza ngayo, baninzi abantu abafuna umsebenzi nabazimisele ukuthobela abaqashi babo.”*

“I am not disturbing Ndaphulele but I am doing my work, if he feels disturbed that Ndaphulele of yours he can see the road he came by, there are many people who want jobs and are prepared to obey their employers.”

The above statement shows us that now Sithonga is showing his true colours that of being rude to Bhaso his elder brother and Ndaphulele, because this is a conversation between Sithonga and Bhaso after seeing that his behaviour is getting bad. Bhaso was trying to show him that it is not right what he is doing to Ndaphulele who is older than him. Instead of showing respect to his elder brother he became rude, and he sees himself as an employer and not a child. At first he was portrayed as a good child who liked helping his father, but now he is showing his other side, that of being a bully. Sometimes parents can see a child as a symbol of their love, a proud product of their marriage, a family treasure to continue their lineage, an additional source of manpower, a source of security in their old age or conversely







anpower, a source of security in their old age or has a burden to raise and care for conversely, because after his father's death he took care of his mother and the family at large. After his father's death his family continued living and they did not suffer. He even raised Khayakazi, Thozama's daughter who is his sister. When we look at Sithonga, he is the opposite of his father and mother, because he does not respect his father his mother and his brother. He is a problem, in isiXhosa we say 'umthathi uyawuzala umlotha' meaning that something bad can come out of a good thing. As a result of problems done by him this family had to solve their problems in court.

In support of this the writer says on page 78:

*“Chazela le nkundla Bhaso, ngazo zonke izizathu onazo nezinokubangela ukuba ilifa lemfuyo kaZakhele lingaweli kuSithonga, kwelinye icala nika izizathu ezibangela ukuba ucinge ilifa likaZakhele lelakho. Yatsho inkosi ibhekise kuBhaso.”*

“Tell this court Bhaso about the reasons why the property of Zakhele cannot be given to Sithonga, on the other side tell why do you want Zakhele's property. The chief asked Bhaso.”

The above statement relates to the fight about who is going to own Zakhele's property after his death. Their relatives tried to solve the problem but in vain, because both sons of Zakhele claim to be elders. This was because of the normative value systems

of the Xhosa society. Bhaso was born out of wedlock and Sithonga in marriage. According to norms and value systems of the Xhosa society an elder son should be born in marriage not out of marriage, that is why Sithonga claims to be the elder son of Zakhele. But according to South African Law, Bhaso is the elder son since he is born from both married parents.

This is in proved when the writer says on page 85:

*“Yaphakamisa incwadi eyayintsundu ngebala imantyi:  
“Le yinwadi yomthetho waseMzantsi Afrika ebendikhe  
ndathetha ngayo, umthetho Womzali nomntwana  
nebhalwe ngu E. Spiro Yaza yashicilelwa ngumzi  
woshicilelo wakwa-Juta, kwikhasi lamashumi amabini  
anesibini, Phantsi kweshlokwana : LEGITIMATED  
CHILDREN Ndiyicaphula ngolwimi ebhalwe ngalo  
incwadi: Children whose parents marry after their  
birth become legitimated as the result of the  
subsequent marriage of their parents” Kwesi  
shlokwana kucaciswa ngobume babantwana  
abazelwe ngabazali abangatshatanga, uthi umthetho  
kuyo le ncwadi ndiyiphetheyo, abantwana ababazali  
babo abathi batshate emve kokuba bezelwe  
ngabazali abatshatileyo ngenxa yokutshata oko  
kwabazali babo.”*

“The magistrate lifted up a black book: This is the book of the South African Law which I spoke about. Law of parent and a child written by E. Spiro published by Juta. On page 22, under the subheading: LEGITIMATED CHILDREN I quote in the language in which it is written: Children and their parents. This subheading explains about the situation of children who are born to unmarried parents, the law

says in this book the parents who married after their birth they are given rights and authority that are same as those who are born in marriage because of their marriage.”

Sithonga is portrayed as a child who is stereotyped and who sticks to the normative value systems even though he is educated. He believes that he is the eldest son of Zakhele whereas he was born after Bhaso.

Lacan in Irigaray (1985) says:

“The subject may or may not like this order of things, but it has no choice: To remain in the imaginary is equivalent to becoming psychotic and incapable of living in human society.”

The above statement relates to the situation of Khayakazi who is Thozama’s daughter and was left with Mandaweni when she got married. Khayakazi and Mandaweni became a psychotic and incapable of living human society, as a result they burst out laughing when they hear Sithonga asking his brother Bhaso why he came home. They did not like what was happening at their home between Sithonga and Bhaso, that of not seeing things the same way, but since they have no powers to say anything, they decided to laugh.

In support of this Magadla says on page 49 of her text:

*“Wayothula phezulu intsini uKhayakazi yathi ingekafiki phantsi wayiganga uMandaweni kwahlekwa, kwahlekwa de kwabonakala ebhidekile uSithonga.”*

“Khayakazi laughed very loud, while she was still laughing Mandaweni joined her in the laughing, they

laughed and laughed until Sithonga became confused.”

They laughed because they saw that whenever Bhaso comes home Sithonga feels threatened. He wants to dictate everything at home. Sometimes the children misunderstand culture and this causes problems in families if they are stereotyped. For instance in this case of Bhaso and Sithonga, they are both from one father and one mother but through the norms and values of their society Sithonga does not want to accept that he is younger than Bhaso. This is according to the belief that the elder son must be born in marriage. This problem had to be solved by the court of law which managed to convince the whole society together with Sithonga.

Magadla says on page 53 of her text:

*“O ufihle intloko nje mama, nguwe lo ulahlekisa uBhaso sel’ecinga ukuba unelungelo nje emfuyweni katata? Uze wazi kakuhle ukuba nayiphina inkathazo enokuthi ibekho malunga nale mfuyo ya... katata, omnye wonobangela bayo nguwe.”*

“O you are hiding your head mother, it is you who misled Bhaso who thinks he got authority over father’s livestock? You must know clearly that anything wrong that may happen to my father’s live-stock, you will be responsible for it.”

The above statement is about a conversation between Sithonga and his mother Mandaweni.

In this part the writer portrays Sithonga as a child who does not respect his mother and his brother because the words alone “O ufihle intloko nje mama” are not right words to be said by the child to his parent no matter how the situation is, the child has no right to

say the parent is hiding her head. But because he believes to patriarchal system he thinks that he is right since he is the male child and he was born in marriage. He has the ideology that the woman's place is in the kitchen she has nothing to do with the livestock.

The writer says on page 58:

*“Bobawo abahloniphekileyo, njengokuba sisazi sonke ubawo uZakhele, wasweleka ashiya mna noSithonga singonyana bakhe, ndingambali kangako ke noko uKhayakazi kuba nanjengomntwana oyintombazana uya kusoloko engumntwana wethu thina madoda.”*

“Honourable elders, as we all know that my father Zakhele, passed away leaving behind myself and Sithonga being his sons without counting Khayakazi who is a girl child, so she will always be our child as we are men.”

The above statement relates to Lacan's theory when he says:

“The subject may or may not like this order of things, but it has no choice.”

Even though Bhaso is a good mannered child he also has the Symbolic Order ideology in mind that females will always depend on men. They will always be “outsiders” in their families. Even his mother is not contradicting the culture, she is submissive to it, she is not included in decisions in this family, only men are taking decisions. Nobody is questioning culture here. The writer portrays Khayakazi as a child who has good manners.

On page 61 Magadla says:

*“Kweso sithuba kwafika uKhayakazi echwechwa  
ngentlonipho ephethe iphetshana awafika  
walifumbathisa uDayimane.”*

“At that moment Khayakazi arrived tip-toeing in good manner with a piece of paper and she gave it to Dayimane.”

That tip-toeing alone shows us what type of a child Khayakazi she is. She did not come into that meeting in a noisy manner. She showed respect to the elders who held that meeting. We can see that she is trained to respect at an early stage. A newly wedded woman in a Xhosa society does not wear high heeled shoes because she must respect the in-laws. She wears slippers. There is a belief that ancestors should not be disturbed by making noise when the female walks. Khayakazi was like a makoti respecting her in-laws. She has done that for the sake of being a black child in a normative value systems society.

The writer further says on the same page:

*“UDayimane walifunda nje iphetshana wanqwala  
intloko kuKhayakazi, ukubonakalisa ukuba  
wayewubambile umyalezo, waza emva kokuba emkile  
uKhayakazi watolikela amadoda ngombhalo  
owawusephetshaneni nowawubabizela endlwini  
ukuze bafumane okusiwa phantsi kwempumlo. Emva  
kwesidlo kwangena uMaMndaweni waqokelela izitya  
wabuya waphuma ngokukhawuleza.”*

“Dayimane read that piece of paper and nod to Khayakazi, to show that he got the message, after



Khayakazi left he pronounced the message to the men which was calling them to the house and have something to eat.”

She further says:

“After the meal MaMndaweni arrived and collect dishes and she left again.”

The above quotation proves for us that the woman’s place is in the kitchen, because the men were discussing about the Zakhele family mattres, but MaMndaweni and Khayakazi were not part of those discussions. This really shows us that Africans especially those who lives in Transkei stick to their culture. They respect norms and values of their society hence Magadla’s text is about the importance of South African Law which they have to follow. At the end they follow South African Law because all of them had to accept the court decision about Zakhele’s property, because according to their culture Sithonga is supposed to be an elder son of Zakhele since he was born in marriage and Bhaso a younger son since he was born out of wedlock, but because of the court of law Bhaso is ‘indlalifa’ of Zakhele.

Magadla says on page 63:

*“Andiyiboni into ekoyisileyo Nozulu, kuba wazi mhlophe ukuba inkulu kaZakhele nguBhaso, qwaba ke.”*

“I see no reason for you to give up Nozulu, because you know clearly that Zakhele’s elder son is Bhaso, that is all.”

The above ststement is about the discussion in the meeting where the elders had to tell the two sons of Zakhele the truth about which of the two is the elder son.

On page 85 the writer says:

*“Inzol’enkundleni!” Asukume amadoda nabo bonke ababekuloo nkundla bazibona iindlela ezigodukayo. Akufika ngakwimoto yakhe uBhaso wafika kumi uNdaphulele encumile, wamanga wambambazela okosana uNdaphulele uBhaso, bangena emotweni bobabini waza wayibetha yancinane uBhaso, yekoko ukusinga eSigoga.”*

“Silence in the court!” The men stood up and all those who were in that court and they went home. When Bhaso arrived near his car he found Ndaphulele standing there with a smile in his face, he hugged and patted Bhaso on his back like a baby, they got into the car and Bhaso drove back to Sigoga.”

The above quotation relates to the acceptance of the South African Law in Transkei, because the writer does not tell us about anybody who is contradicting the judge, nobody is questioning his decision when he told them that according to the South African Law, Bhaso is indlalifa of Zakhele. Instead they all stood up and went home. The court decision was based on the fact that Bhaso was born from both parents and they got married after his birth.

## **4.2 MOTIVATION**

This chapter has dealt in depth with the portrayal of children where the main focus is on main characters from both texts UMandisa by Swaartbooi and Inzol’enkundleni by Magadla. We all know that our children are unique individuals, therefore they differ from each other. We as parents should not expect a lot from them because sometimes they disappoint us.

Kristeva (1986:215) says:

“A mythical and authoritative creature the name giver imposes names on things due his superior knowledge of the truth (ideas) a role that would seem to make language both quasi-conventional (imposed words) and quasi-essentials (words imposed as a result of insight into the true nature of things).”

The above statement relates to names given to children in this chapter, for example “Blossom” is the second name which was given to Mandisa by her parents meaning the flower, therefore she was seen as a flower in her family. She full-filled her parents wish, because she is a good example in this family in the sense that she is educated and she has good manners. Even her first name Mandisa, means to bring joy and she brings joy to her family because we do not hear the writer telling us about wrong things that she did. Whatever she does brings joy to her family. But when we come to Sithonga, we don’t hear about a good example, the only thing we hear about him is being rude to his family. He did not bring joy to his family instead his family had to appear in court because of him. He is not flexible but stereotyped in the sense that he claims to be the elder son of Zakhele whereas he knows that he was born after Bhaso. He has the ideology in mind that if a child is born out of wedlock he has no rights in a married family without considering that they are both born from one father and one mother. The manner in which he does things does not look like the way of an educated person who has been taught to compromise sometimes.

Zakhele and Thozama disappointed their parents because they had children at home while their parents expected a lot from them. For example their marriages were not at the level their parents thought it will be since they had children before marriage.

Magadla says on page 24:

*“UPhumezo wayengahlukanga ke kolu hlobo lwabantu wayeyindoda enezinwe neyayinobubele kakhulu, njengokuba wayephoxwe nguZakhele ngokutshata umtshato ongacacanga wayezimisele ukuba woze awenze onke amabhongo akhe ade agqithise mhla kwatshata uThozama, nokwakukuphela kwentombazana awayeyizele.”*

“Phumezo was not different from this type of men he was a man who likes giving and very handsome, since he was disappointed by Zakhele who made a low standard marriage, he wished to make the best for his son and excel with his daughter’s marriage , Thozama who was his only daughter.”

The above statement proves the disappointment Phumezo had because of his children. He expected that his children will abide by his rule and not have children before they get married. But the opposite happened. Even when he gave names to them he thought that they will follow the names given to them. For instance Thozama means to abide and Zakhele to build himself a home.

This chapter shows us that anything can happen without our knowledge. We must not think that we know our children more than God. Also we must know that Law is superior to culture. Even the rural areas are governed by law, so people must familiarize themselves to reading books to be well informed about everything. Even those people who thought that sending girls to school was a waste of time have to change their mind set, because nowadays even girls can be bread winners of their homes. For example Swaartbooi does not tell us anything about Mandisa getting married, the only thing that she tells us is about her profession that of being a teacher. We can say that she is a treasurer of her home.

In support of this, Kristeva says on page 207:

“Identification bears witness to women’s desire to lift the weight of what is sacrificial in the social contract from their shoulders, to nourish our societies with a more flexible and free discourse, one able to name, what has thusfar never been an object of circulation in the community: the enigmas of the body, the dreams secret joys, shames, hatreds of the second sex.”

The above statement relates to MamNzothwa Mandisa’s mother who sacrificed her teaching career for culture, because when she got married to Mandisa’s father she left her profession as a teacher and became a housewife. She has done that because of a social contract to nourish society with a more flexible and free discourse. She did not want to give a bad name to her family.

Both texts do not contradict the norms and values of a Xhosa society. Even though the children are well educated they also respect their culture. Those children who disappointed their parents accepted their wrongs and tried to make their parents happy, because both of them listened to their parents in the end. At least they showed respect to their parents. For instance when Thozama got pregnant she could not face her parents as a result she left her career and ran away from her father. When her situation was bad in KwaZulu-Natal she thought of her home and wrote a letter to her brother’s wife, so that her family knows about it. When her brother fetched her she was willing to come back home and face her father’s anger who forgave her and accepted her as his daughter again.

When Zakhele impregnated Puseletso, he did not force to marry her, instead he listened to his father until he was granted permission to marry. Also with Sithonga we are not told that he contradicted the court of law even though he was not happy with the decision. This chapter leaves us with a message that there is no better place than at home and also that parents must not expect too much from their children because they might be disappointed.

### **4.3 SUMMARY**

Portrayal of characters has been discussed in the above chapter. In this discussion, the following observation arises for example education was almost universal accessible to both male and female characters except Putseletso's character whom nothing is mention about her learning background. Even though they were educated, they could not resist the downfall in their lives. For example, Zakhele impregnated a young woman he had to marry at the end. On the other hand Thozama predicaments also bear testimony to these downfalls, she lost her job but finally her life got together. She went back to her work and finally got married. To add more, the character of Mandisa potrays how she grew up according to the expectation of her parents. Everything about her is represented according to her parent's wishes.

## CHAPTER FIVE

### CONCLUSION

#### 5.1 CRITICAL VALUES

Favouritism towards sons damages not only daughters, but also society. Swaartbooï in her novel entitled “UMandisa” challenges favouritism of sons over daughters by depicting a powerful female character, Mandisa who is portrayed as a treasure at her home and also pursues her education until she becomes a professional teacher. The writer proves the value of giving birth to a girl, which is to give birth to a brighter future, not only for that individual’s future or her family but for the community as a whole, because Mandisa became a teacher and she uplifted the standard of her people.

Irigaray (1993:33) Towards Culture of Difference says:

“Sex is an important dimension of culture, but we have to redress the balance of power in relationships between sexes in language, society and culture. It would be better if women, without ceasing to put sexual difference into words were more able to situate themselves as I, I-she/they (je-elle[s], to represent themselves as subjects and to talk to other women.”

If we can look at both texts we can see that the balance of power had been addressed, because on both texts females and males were sent to school. For example we see Mandisa and Thozama being professionals. Bhaso and Sithonga are also well educated, nevermind MamNzothwa who was also a teacher and decided to leave teaching and became a housewife.

Swaartbooï does not question culture in her text, we do not see any conflict in this text. Instead females themselves conform to culture without being told to do that. Even

though they are educated they comply to culture. For example on page 20 of her text she says:

*“Loo nto ke ibanga ukuba uMandisa makawenze umsebenzi wekhaya, encedisa unina.”*

“This cause Mandisa to do all house work helping her mother.”

Mandisa did not say she cannot do house work even though she is an educated person.

Magadla (1990:20) in Inzol'enkundleni says:

*“Iphupha likaThozama lokuba ngumongikazi laphumelela kuba isicelo sakhe soqeqesho-bongikazi samkelwa kwisibhedlela ekuthiwa yi Marianhill eNatala.”*

“Thozama's dream that of being a nurse succeeded, her application of being the student nurse in Marianhill Hospital in Natal was accepted.”

After matric Thozama wanted to be a professional nurse which was a female career. She applied for this course, both she and Mandisa chose the female career course of the then time, because previously you would see many teachers and nurses being females and very few males chose these careers. This was done according to social contracts as female were seen as nurtures and cares of their families.



Magadla says on page 48 of her text:

*“Ubhaso wayengazisoli ngokuthabatha isebe lezolino, wayelithanda kway eqinisekile ukuba wayeshiywa nelifa elingapheliyo nguyise.”*

“Bhaso was not sorry of taking agriculture as his career, he liked it and he was sure that he was left with something to survive by his father.”

The writer further says on page 42:

*“...kanti yena uSithonga wayeshiyekelwe ngunyaka omnye kuphela abe yititshala egqibeleleyo yamabanga emfundo ephakamileyo.”*

“... but Sithonga was left with one year only complete his course as a high school teacher.”

Magadla's book was written in 1990, therefore it was the beginning of dawn, meaning that people started to change their ideologies of the patriarchal systems. They did not think like in the 1980s. Therefore Sithonga is another example of those people because he chose teaching as his career instead of choosing farming.

Woman's decision to stay appears to follow logically from power disparity, and the cultural rules she has learned about marriage, the family and woman's role as traditionally defined. It is after all, common cultural knowledge that women have been changed with and have largely accepted the emotional and social work of keeping families together in domestic tranquility. Throughout history patriarchal societies have inculcated the notion of women as subordinates, not equal partners in the marriage relationship.

We see this situation in Magadla's text where MamNdaweni is a silent character. When her sons fight about who must succeed their father, she kept quiet. Even in court she was not questioned by the judge. She knows cultural rules that the head of the house is the man not a woman. She also knows her role as traditionally defined. It was her decision to stay at her house when her husband died. MamNzothwa in UMandisa accepted the emotional and social work of keeping families together in domestic tranquility, because she left her job as a teacher and chose to be the housewife.

Out of these two texts it can be learnt that it is not always possible for a person to win the struggle. This study shows us that there is light after darkness, when days are dark friends are few, encourages women to stand up and fight for their rights so that they can change the new generations and to change new generations, changes need to be made.

We can see that there is light after darkness in Thozama's case in Magadla's text who fell pregnant and her boy friend was irresponsible the only that was important to him was liquor. Thozama had no one to stand by her side that time. This frustrated her as a result she was very dirty and was just like a prodigal son when she went back to her home. When she got home her friend did not want to come near to her. But after all those sufferings she experienced she got a job again as a professional nurse and got married.

Being a female did not make her to fold up her arms and give up life. She stood up and look for a job again and gained her dignity back. Sithonga thought that he was going to win the struggle of claiming to be the elder son of Zakhele, but he lost and Bhaso won through the South African Law. This study teach us that 'if you are in Rome do what the Romans do', a good example is Puseletso a Sotho girl who happened to get married to a Xhosa man, she did not question norms and values of a Xhosa society instead she conform to this system. She has done that because she did not want to have a bad name for her family. Also she respected her husband's culture.

## 5.2 LIMITATIONS

Normative value systems should be preserved in African culture, because without them we will not know our roots. They must be integrated with education to broaden up our minds as we are now governed by Western laws. Both texts addressed the balance of power where females are given equal opportunities to men by getting educated. Even though females are educated they do not destroy their culture, instead they enjoy it. Their parents taught them how to survive within normative value systems to be responsible adults. Females learn women roles while boys learn men roles that of looking after the livestock and plough in the fields. Girls learn house work like cleaning the house, washing dishes and take care of the young ones.

Children should continue learning Arts and Culture at school until in tertiary level so that they don't lose their culture. Language as mother tongue should be compulsory at all schools and all grades so that children learn from an early stage about their culture and this will be a good foundation for them. Even those who go to Model C schools should be encouraged to take their mother tongue language as part of their learning areas.

Irigaray (1986:28) says:

“The more patriarchal cultures consolidate their power, the more systems of exchange and communication are cut off from individual truth and become the business of specialists and experts alone.”

Magadla wrote her text to bring change to people who believe that the symbolic order is Alfa and Omega. She wrote this text to make them aware that even Transkei is governed by the South African Laws. Therefore the patriarchal system alone has no power to make any decision. For example circumcision is now ruled by South African Law, because the boy must now be eighteen and above if he wants to go to the bush.

Also they must go and get tested to see if they are fit to go for circumcision. If they don't go according to law, might be caught. Whatever the society is doing must be in line with law.

Swaartbooi also wrote her text to address the imbalances of the past, that of patriarchal systems, by projecting a powerful female character Mandisa. She is a rural girl child who grew up within norms and values of a Xhosa society, but she is well educated. For example she is a qualified teacher who still believes in culture. She learned all women roles like any other rural girl without being rebellious to culture. By writing this novel being a female is showing that even females can do what men do. For instance, females can also be professionals like males. They can have equal power to the society without being rebellious to culture. As Black South Africans we should be proud of our culture at all times even if we are educated. We should respect it, treat it with dignity, as the Xhosa nation we should fight for our language to be respected as any other language.

Our children should know their roots and stop being brown coconuts. Most of our children have lost their sense of identity, they cannot read Xhosa books. Even if you ask them about their clan names, they don't know what that is. Even us as parents we should stop speaking foreign languages at our home with our children because charity begins at home. Our children should learn their culture at home first before going to school. Let us promote our culture and our language as the Xhosa nation.

Masibuyele Embo nto zakuthi!! (Let us go back to our roots) Maybe by going back to our roots we will be able to fight (ugawulayo) AIDS.

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